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Peter Andrew Askim

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**3x5 FOR CONCERT BAND:  
AN ANALYSIS OF THE NUMERICAL BASES OF RHYTHM,  
GESTURE, MELODY AND FORM**

**Committee:**

---

Donald Grantham, Supervisor

---

Elliot Antokoletz

---

Eric Drott

---

David Neumeyer

---

Paul Woodruff

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**by**

**Peter Andrew Askim, B.A., M.M., M.M.A., D.M.A.**

**Treatise**

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Peter Andrew Askim, D.M.A.

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Supervisor: Donald Grantham

*3x5 for Concert Band* uses the numbers three and five as the basis of many small- and large-scale aspects of the work. The two numbers act as generative numbers, underlying such features of the work as length of melodic and rhythmic gestures, polyrhythmic interaction, articulation of significant formal sectional changes, durational patterns of local and large-scale formal events, and the number and relative length of large formal sections. The two generative numbers and their interaction generate both the formal skeletal structure of the work and aspects of the content of the work as well.

The use of these generative numbers gives the piece a unifying framework and generates musical interest through gestures and events that correspond to the numbers. For example, the superimposition of odd-numbered patterns over even-numbered frameworks (such as rhythmic units of 5 eighth-notes over a 4/4 measure) creates tension in the form of syncopation or polyrhythm. The resulting rhythmic structures sound as if they could be created by intuitive means, but contain a sense of cohesiveness that may be lacking from such a constructive method.

The numerically generated structures may be audible or inaudible to the listener depending on their time scale and their proximity to the surface level of the texture. However, the number of events that are easily recognizable as having been derived from the generative numbers creates a sense of continuity and accessibility. Structural details do not exist solely for the sake of intellectual exercise. A sense of spontaneity and unpredictability is also central to the conception of the work, as is a visceral impact.

*3x5 for Concert Band* is an attempt to reconcile the sometimes disparate worlds of structurally- and intuitively-based music. With a balance of intuitive and logical structure, a work of accessibility and spontaneity can be created without sacrificing structural integrity, intellectual interest and rigor.

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**3x5:**

## **Evolution of Structure**

### **INTRODUCTION: STRUCTURE VS. INTUITION IN MUSIC**

It could be argued that art without structure is not art at all. Conversely, art that has structure as its end, not as a means to an end, is closer to a mathematical or scientific discipline than to art. Numerous music historians and critics have posited that the post-World War II period seems to have been an aesthetic tug of war between composers primarily concerned with structural rigor (i.e. the serialist composers) as the fundamental principle of composition and composers more concerned with issues of populism, intuition or chance, and with traditional concepts of emotional expression.

Without undertaking a larger discussion of aesthetics, it is pertinent to note that the two “polarities” of pure emotional expression and pure structure were only briefly at odds and in fact often bled into each other. The examples of the “populist” composer Copland writing twelve-tone works (i.e. the Piano Variations) and the “structuralist” composer Stockhausen writing more intuitively based music are examples of the difficulties involved in constructing post-war history as a polemical battle. The concept of a continuum seems to be more applicable when discussing compositional methodology and aesthetics.

The present time holds greater freedom for the composer. The expectation that the composer is obligated to choose an ideological platform has diminished. Once a

prerequisite for being accepted as a legitimate composer, conformity to a strict stylistic classification or working method is no longer as important. Much of the political or aesthetic baggage of belonging to one compositional camp or another seems to have lost its relevance. Although distinctions between “uptown” and “downtown,” academic and intuitive remain, they no longer seem to have the particular virulence attached to them that they once did. There is greater freedom for the contemporary composer to situate him- or herself along the structural-intuitive continuum. With greater freedom, however, comes the difficulty of choice and the lack of a comfortable (and helpful) mold to use in constructing a musical composition.

Earlier periods of music history had more clearly defined stylistic and structural parameters for the composer. The common practice period had a well-defined tonal language to which the composer was expected to adhere. It also provided certain accepted forms and genres within which to work. The twelve-tone period supplied composers with both aesthetic expectations and a valuable aide to composition. In these and other musical periods, the composer inherited traditions and expectations that at once limited their freedom (for instance, tone clusters were not a viable option for Mozart) and supplied them with a pre-existent musical language in which to create.

As distinct from earlier periods where musical language was more of a given, the contemporary composer must invent his own compositional language. While there are now fewer stylistic limitations, there are conversely more aesthetic and structural possibilities and more choices that the composer must make. Implicit in this invention of a musical language is a confrontation with the issues of structure and aesthetics. The current treatise and the work it discusses, *3x5 For Concert Band*, are an attempt to



navigate the above issues. They strive to create and describe a music which is balanced between structural integrity and coherence on the one hand and intuitive choice and visceral impact on the other.

### ***3x5 FOR CONCERT BAND: A DISCUSSION***

The composition of *3x5 for Concert Band* is marked by the intersection of the strict and the free, of the planned and the intuitive. As discussed above, finding the correct balance between the rigorous and the spontaneous is a significant challenge. The idea of employing an underlying unifying structure has appeal both for its quality of lending cohesion and structural integrity to a work, and also its ability to generate material with which to fill the structure. The beauty of structure and logic and their helping hand in supplying guidance in fashioning a work from nothing is powerfully seductive. However, strict adherence to structural principles can be a detriment to the emotional or aesthetic effect of a work. The challenge is to create a work which has cohesion, but which is not pedantic in its adherence to the structuring concept. The balance between organizational integrity and a sense of spontaneity is difficult to achieve. The dangers of each extreme are apparent – on the one hand a heavy handed pedantry and lack of variety and on the other, a flaccid structure and a lack of cohesion and logic to the musical material. The evolution of the work, then, is a dialogue of oppositions: the planned and the intuitive, the large scale and the small, the attempt for unity and the need for variety.

### **COMPOSITIONAL PROCESS: METHODOLOGY AND PLANNING**

The desire to create a work unified by structural principles on both the global and local levels led to the decision to base the work on numbers. The numbers would help to fulfill the various needs of any musical composition: large-scale structure and proportion,

rhythmic organization, motivic and melodic structure. The numbers three and five underlie the work on these numerous levels, from the structural to the motivic. These two numbers will be referred to as the “generative numbers”.

Odd integers were chosen because they have a central axis, around which symmetry can be created. (A five-movement work has a central third movement around which a palindrome-like symmetrical structure can be constructed). Conversely, they have asymmetrical qualities as well, which create a welcome sense of imbalance and unpredictability. For instance, overlaying a rhythmic pattern of five 16<sup>th</sup> notes over a duple-based rhythmic grid creates an inherent disruption to rhythmic regularity. The choice of odd integers, then, serves the dual purpose of creating potential symmetry and inherent asymmetry. The choice was a reflection of the duality between structure and intuition/ unpredictability. Odd numbers both satisfy the need for structural symmetry and introduce unpredictability necessary for variety as well.

The idea of using numerical values as the genesis of a large work creates a sense of cohesion, and generates a structural “skeleton” over which a more intuitive canvas can be stretched. In general, the genesis of the work moved from the large to the small, with allowances made for moving back and forth between the different levels of detail in the compositional process.

### **Large-Scale Structural Planning**

The large-scale structure of the work was conceived using a combination of the numbers five and three: the work is in five sections comprised of three major movements, joined by shorter linking sections. The central, slow third movement is the emotional

center of the work, around which an arch-shaped structure is created. The first and fifth sections of the work are both energetic fast movements that use related melodic and rhythmic material. The material is altered between the two sections, disrupting a literal sense of symmetry while maintaining a sense of structural unity. The two outer sections are joined to the central section by two shorter linking sections. Like the arch-shaped relationship between the outer movements, these inner sections also have parallels to each other.

The durational pattern of the sections was also planned to correspond to the numerical basis of the work, also maintaining the mirror-like axis around the center. The outer movements were initially planned to be five-minutes in length around a three-minute central movement. The linking sections were planned to be two minutes, thus creating a 5', 2', 3', 2', 5' five-section symmetrical, palindromic large-scale structure. The conceptual model for such a structure originated with Bela Bartok's five-movement works, such as the *Fourth String Quartet*.

Bartok's *Fourth String Quartet* is in five movements and follows an arch form, in which the first and fifth movements share similarities, as do the second and fourth. The third, central movement stands apart from the others and is itself in ternary form, suggesting that the entire work can be seen as an arch around the central formal axis of the middle movement.

Beginning with the numerically-based durational structure, adjustments were made to the sections' timing in light of an interest in maintaining an intuitive sense of proportion. This later adjustment of initial, strict numerical structures to conform to an

intuitive balance is typical of the compositional process and aesthetic outlook of the work. The work has a numerical origin, but exhibits significant freedom in the application of the structural principles. Structure does not serve as an end in itself, but rather as a means to create a viscerally effective work.

The model of the 5- part arch form was used as a general guide for the formal outline of *3x5 for Concert Band*. The first and fifth movements share the rhythmic pattern of three groups of sixteenth notes. Whereas the first section is primarily a rhythmic pulsation of a static harmony,

Figure 1:



the fifth section adds a melodic dimension as well. The three groups of pulsation now become three descending melodic figures (marked here by accents).

Figure 2:



In addition, the static pulsation from the first section returns in the coda of the fifth section (m. 352), similar to its appearance at the work's beginning. This reappearance has two possible interpretations. It may serve either to simply round off the work, or it may suggest the possibility of a cyclical quality to the piece. The repeat of the opening material could raise the possibility that the entire work could be beginning again.

In either case, the return of the material disrupts a strict arch-form interpretation of the form. It creates a departure from a completely structuralist approach to composition by inserting an intuitively-based formal element in the interest of a balanced “feel” to the piece.

Rather than being comprised of unique material, as in Bartok’s quartet, the third section uses the material taken from the first section, but in a slower context, suggesting slow motion or “frozen” examination of the material.

In these ways, Bartok’s symmetrical arch form is adopted with alteration. The suggestions of palindromic qualities are retained, with use of similar material not only in the outer corresponding movements, but also in the central axis movement as well. With the addition of the recapitulation of first movement material in the coda of the final section, however, a certain asymmetry is added. Whether it is seen as rounding out the piece or suggesting a cyclic return of the first section, this reintroduction of this material adds a disruption to the concept of strict formal symmetry. Its serves to add interest through unpredictability. Strict adherence to formal structural concepts is avoided in the interest of a more organic sense of spontaneity and intuitive feeling of balance.

### **Symmetry and Asymmetry in Melodic Material**

The idea of a large-scale symmetry around a central, more static axis is also reflected in the direction of the melodic material. The direction of gesture is a significant aspect of the work’s melodic material, and creates a dialogue between upward and downward motion.

The first melodic motion of the work occurs in the bass register as an ascending half step in m. 4. This half step cell expands upward, gathering momentum through accumulating rhythmic activity and upward melodic motion. This resulting motivic material will be labeled the “jagged” motive and will be discussed further below.

The upward motion of the first section’s melodic material is balanced by downward melodic motion in the final section. The material also grows more rhythmically active, culminating in a downward cascade followed by an upward climb.

Throughout, the direction of melodic gesture remains an important building block of the work. Melodic gestures are often answered by their inversions, and the climax of the work is a contrapuntal juxtaposition of motivic material with its inversion. In this way, the melodic material of the piece shares the quality of large-scale symmetry with the formal dimension of the work.

### **Rhythmic and Motivic Use of Generative Numbers**

With the five-movement structure in place, planning then proceeded to the melodic/ rhythmic level. In addition to the use of the generative numbers to determine the number and duration of the sections of  $3 \times 5$ , the work’s melodic and rhythmic material is also based on the intersection between the two numbers. The opening consists of three groups of five sixteenth notes within a duple (4/4) framework. As noted above, the superimposition of odd numbered rhythmic figures over the duple framework creates an inherent disruption to rhythmic regularity. The five-note rhythmic figures extend over the beat line, resulting in displacement of the beat, in this case syncopation. The underlying 4/4 structure was chosen both for the practical reasons of ease of performance and for the

tension that is created when odd numbered figures are superimposed upon it. Rather than barring the music in constantly shifting, odd-integer based meters, the rhythmic irregularities occur within a framework that is immediately practical and comprehensible to the performer. The resulting syncopation creates rhythmic drive and interest, and the numerically generated asymmetries have the intuitive result of “groove”.

Figure 3:



By stating the five note pattern three times, the beat “comes around” again: the third statement of the five-note rhythm returns to the beat. The rhythmic irregularities generated by one of the odd-numbered generative numbers is regularized by use of the other odd number. Again, the dialogue between asymmetry and symmetry is fundamental to the basic material of the work.

### Structural Diagramming and Significant Event Planning

Having devised the numerical basis of the piece, its large-scale formal outline and its fundamental numerically-based motivic material, planning then moved to a greater level of local detail. At this point, a one-page diagram of the entire piece was generated, with graphic timelines of the relative durations of the movements. This enabled the structure and flow of the piece to be viewed at a glance. The visual representation of the durations of the work made the inherent symmetry readily visible and enabled structural events to be placed at vital junctures with immediately perceptible visual effect on the durational context.

The structural events were generated with reference to the generative numbers. Rhythmic, melodic and motivic material choices all reflected the numbers three and five on some level (specific examples will be discussed later). Their placement in the durational plan also corresponded to numerically determined durational intervals.

After specific structural events were placed on the one-page durational diagram, planning proceeded to the next, more detailed level. A one-page diagram of each movement was created at this point. Significant events were transferred to the one-page movement diagrams and inserted at structural points. At this level of planning, with numerically generated events placed at numerically influenced junctures, planning proceeded to use of generative numbers on the local level.

## **SPECIFIC LOCAL INSTANCES OF GENERATIVE NUMBER USE**

### **Section I: mm. 1-71**

As noted above, the work's initial idea consists of three groups of five sixteenth notes (mm. 1-2). The material at this point is primarily rhythmic, with an underlying static harmony. The rhythmic idea is followed by a measure of  $5/4$  (a generative number), a measure almost entirely of rest. By superimposing odd-numbered rhythmic material over an even-numbered,  $4/4$  framework, the figure "spills over" to the following measure, m. 2. The idea that the three groups of five notes cannot be contained by a regular  $4/4$  measure becomes integral to the final section, where the figure is both "regularized" to fit more squarely into an even-numbered framework, and expanded to last for five full beats. Aspects of both techniques occur in mm. 202-3, where the upper woodwinds make a "regularized",  $4/4$  statement of melodic material



Figure 4:



and the lower voices continue the gesture, creating an expanded, five-beat compound melodic gesture.

Figure 5:



This material and its orchestration are intended to suggest that the upper woodwinds are attempting to regularize the material, while the lower voices resist their attempt by continuing it over the barline. This tension is highlighted by orchestrationally and registrally separating the continuation from the attempted regularization. This tension between odd-numbered irregularity (threes and fives) and even-numbered regularity (4/4) is fundamental to the work.

The first two measures of the work, then, contain several of the ideas upon which the entire piece is based: three groups of five, not quite fitting into the even numbered framework, carrying over to a Grand Pause measure of five notes rest. By first presenting the numerical basis of the work in a primarily rhythmic fashion, devoid of melodic

motion, the clarity of the numerical material is highlighted. It becomes a series of pulse patterns, in effect counting off the durational patterns, presenting the generative numbers in an easily perceptible fashion. The work's opening, then, is a numerical blueprint of the entire piece.

The syncopation that results from the interaction of the irregular patterns and the regular framework creates the rhythmic vitality, the “groove” which is at the heart of the work. The groove is generated by the intersection of the numerical, planned side with the intuitive, feel-oriented side of the music.

Following the primarily rhythmic opening, the melodic material is assembled, piece by piece, in the bass register, beginning with the D in m. 4.

Figure 6:



Momentum is accumulated until an upward-reaching, five-note (D-Eb-D-F-D) melodic profile is complete in mm. 12-17.

Figure 7:

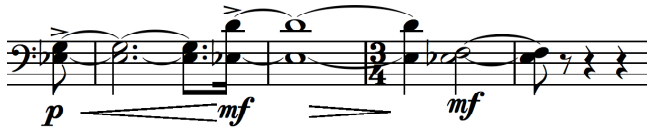


The melodic shape of the five-note pattern is a small upward motion (D to Eb), returning to the point of origin and expanding to a large, three-note upward gesture (D-F-D). This

first melodic gesture presents the idea of the direction of a melodic motion (in this case upward) as fundamental to the work. More specifically, it introduces the melodic gesture that doubles back on itself before expanding yet farther. This type of gesture will be referred to as the “jagged” motive.

Upon completion of the five-note gesture, a three-note melodic gesture is introduced in the horns (pickup to m. 18-m. 20).

Figure 8:



The arch-shaped motion from G up to D and down to F expands on the D-Eb-D motion discussed above. When the D-Eb is repeated in mm. 21-22 in the bass, a five-note unit is completed (G-D-F-D-Eb).

Figure 9:



In mm. 28-29, a downward iteration of a five-note jagged motive (F-Bb-Eb-A-D) appears in the bass clarinet, baritone saxophone, marimba and piano (left hand).

Figure 10:



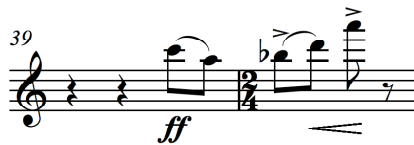
It is immediately answered by an upward version of the jagged motive in the brass, mm. 29-35 (G-D-A-C-A).

Figure 11:



The upward and downward jagged motives are manipulated until a strong five-note gesture (C-A-Bb-D-A) in mm. 39-40 leads to the first major textural change in m. 41.

Figure 12:



This use of a generative number gesture at a crucial structural point is common in the work.

The return to the opening material at m. 53 is preceded by a “regularization” of the jagged motive in m. 52, expanding it to fill a standard 4/4 measure.

Figure 13:



The regularization is short-lived, as the 3x5 pulse rhythm returns in m. 53 (with the original “extra” 16th note), and the trombone takes on a three 16th-note pulse at m. 54 in its statement of both upward and downward gesturing jagged-derived motives.

Figure 14:



The trombone’s three 16th-note pulse occurs against a 4/4 pulse, creating a polyrhythm based on a generative number.

Three also plays a structural role in mm. 62-3, both in the three statements of four downward 16th notes in m. 62,

Figure 15:



and the responding three-note upward gesture in mm. 63-4 leading to the repetition of the texture change in m. 65.

Figure 16:



The change to Section II is marked by the return of the pulse motive in m. 71, here regularized into a 4/4 measure.

Figure 17:

## Section II: mm. 72-140



The second section of the work, a linking section, continues to use the generative numbers as a constructive principle. The horns take on a three 16th –note pulse in mm. 74-79,

Figure 18:



while the clarinet, bassoon, contrabassoon and piano (left hand) state a five note jagged-derived upward gesture in mm. 77-8.

Figure 19:



This is answered by a five-note downward jagged gesture in a three 16th-note pulse in mm. 80-81.

Figure 20:



Jagged gestures continue for the next section, largely regularized, until the three statements of five-note jagged motives in the trumpet in mm. 104-6.

Figure 21:



The metric modulation that leads to the slower tempo of Section III is based entirely on the generative numbers. There are three statements comprised of two five-note gestures apiece in mm. 110-112.

Figure 22:



The meter then shifts to 5/16 for five statements of the five-note ascending gesture:

Figure 23:



before making a metric modulation to 5/4 at m. 118. Five 16th notes in the old tempo become the new quarter note pulse, continuing after the metric modulation as quintuplets.

Figure 24:



The downward jagged motive is now stated in quarter notes in the trumpets, trombones and glockenspiel over the ascending quintuplets.

Figure 25:





The descending jagged motive is stated in five 8th notes beginning in m. 121.

Figure 26:



At m. 129, the horns and trombones begin a polyrhythmic figure that goes against the underlying 4/4 barring. They make statements of three eighth-notes in duration, suggesting a 3/8 pulse

Figure 27:



etc.

superimposed over a 4/4 pulse in the lower voices.

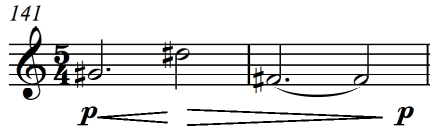
Figure 28:



### Section III: mm. 141-176

The central section provides a contrast to the other sections. The construction is largely freer, with less strict adherence to the generative numbers. However, the foundation of the section is the three-note arch-shaped melodic gesture first introduced in the horns and discussed above. It first appears in this section in the clarinets in m. 141.

Figure 29:



Longer, wide-ranging melodies float above this chorale-like texture, with undulating accompanimental figures gaining speed and momentum over the course of the section.

#### Section IV: mm. 171-201

The transition to the fourth section refers to the generative number three on a rhythmic level. The figure at mm. 171-3 in the bass clarinet, baritone saxophone, timpani and string bass alludes to two different three-based pulses: a quarter-note triplet pulse and a dotted-eighth (three sixteenth note) pulse.

Figure 30:



The piccolo, flutes, clarinet, trumpet and glockenspiel carry on the dotted-eighth note pulse in the following measure,

Figure 31:



while the horns and low trumpets state triplet rhythms.

Figure 32:



The statement of numerous generative number-based pulses signals the arrival of a new structural section, the link to the work's final section. The approach of a new structural section is announced in m. 188-190 by five groups of five eighth-notes over a 4/4 meter. These patterns of five notes are slurred in groups of four to underscore the tension between the five-note groups and the underlying 4/4 meter.

Figure 33:



Again, the superimposition of an odd-numbered generative number figure on a 4/4 pulse causes the figure to “spill over” the boundary of a duple unit. The five eighth-note ascending pattern is repeated five times, filling three measures.

The ascending figure accelerates, relying largely on the generative numbers to gain momentum into the next section.

Figure 34:



This figure occurs over two generative number statements in the lower voices, a group of three attacks followed by a group of five attacks:

Figure 35:

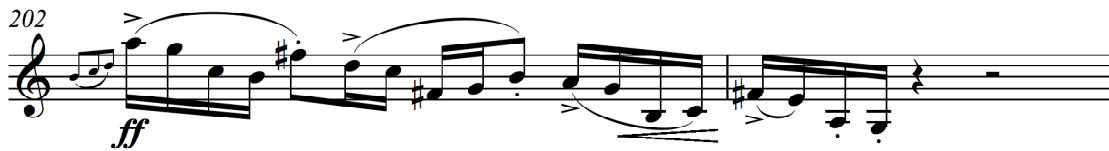


Again, generative numbers are used at a structurally significant juncture to create both a sense of cohesion and structural clarity. The listener is alerted that a shift in texture is approaching by their appearance. A thinner texture based on the upward jagged motive appears at m. 193, gradually accumulating the number of pitches in the gesture and increasing the dynamics, leading to the beginning of Section V in m. 202.

## Section V: mm. 202-351

In the last section of the work, the purely rhythmic idea from the work's opening is given a melodic dimension. What was initially a "Morse code"-like rhythmic pulsation becomes a fluid, jazz-influenced group of three descending figures. (Incidentally, the grace note-figure beginning the section is also based on the generative number three.)

Figure 36:



As in the work's opening, there are three statements of 16th notes. In m. 202, the first two statements are of five notes, while the third statement has been expanded to eight notes, increasing the total length of the statements into five full beats of material. Whereas the opening of the work "spilled over" the 4/4 measure by one 16th note, the addition of three sixteenth notes here creates a five-beat unit. This melodic statement is followed by three beats of silence. The tension between the even-numbered 4/4 meter and the odd-numbered length of the musical material propels the entire section.

The form of the last movement has aspects of a Rondo, where appearances of this new version of the opening material alternate with generative number-influenced episodes. These episodes will be discussed at a later point.

The idea that the work's initial rhythmic idea contained one "extra" 16th note that disrupted any pretense of regularity is pursued further in Section V. The expansion of the

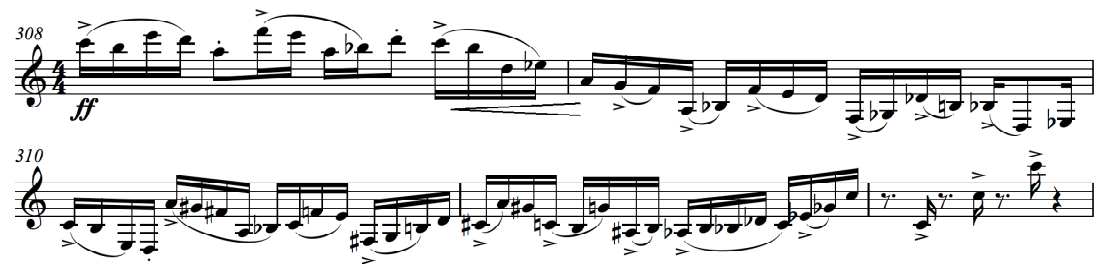
length of the three statements of material to five full beats is a harbinger of even further expansion later in the section. A sense of momentum is gained by melodicizing the material that strains the boundary of the 4/4 barline more and more as the section proceeds. Eventually, the music is briefly compressed into a 4/4 unit in an attempt to “regularize” it:

Figure 37:



However, this attempted regularization is unsuccessful, as the material explodes into an energetic cascade of activity in mm. 308-312, eluding any possibility of being contained by an even-numbered, one bar unit:

Figure 38:



This bebop-like flurry of notes ends, as may be expected, with generative number statements, signaling the approach of another structural section. Both m. 312 and m. 315 contain three-note ascending figures.

Figure 39:



The material that appears at m. 207 is a playful episode comprised of two five-note versions and a three-note version of the ascending jagged motive,

Figure 40:



answered by a five-note downward jagged motive:

Figure 41:



This material is continued, leading to two explicit statements of generative number material, first in two three-based versions (mm. 220-221):

Figure 42:



and then two five-based versions (mm. 222-223):

Figure 43:



The Rondo theme returns at m. 232, now within a 5/4 meter which eliminates the three beats of rest that marked its first appearance, thereby gaining momentum.

Figure 44:



This figure is fragmented into five statements of four 16ths

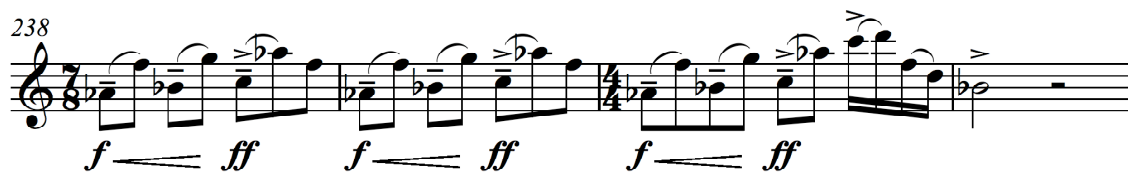


Figure 45:



that lead to a brief, three statement return to the material from the previous episode in m. 238.

Figure 46:



The material continues to build to three emphatic attacks in m. 293,

Figure 47:



leading to a texture change in m. 294, where the trumpet makes three jagged statements (of 5, 5 and three notes, respectively).

Figure 48:



These statements are answered by three notes in the upper woodwinds (mm. 297-8).

Figure 49:



At m. 304, as discussed above, the Rondo theme returns in the compressed, regularized version which bursts into the long, fluid runs described above.

### *Climax*

After the three note ascending gesture in m. 315,

Figure 50:



there is a contrapuntal superimposition of several jagged motive statements in different time frames. While the lower voices state a five-note jagged motive in a symmetrical dotted quarter notes and quarter notes filling 5/8 measures,

Figure 51:



the upper voices state a jagged motive in 8th note diminution.

Figure 52:



This type of counterpoint continues until a statement in octaves of a strong five-note upward jagged motive in m. 328.

Figure 53:



This generative number-derived statement introduces a more elaborate contrapuntal section. Beginning at m. 331, three jagged-derived contrapuntal strands in three different time frames are juxtaposed. The bass voices continue their statement of the ascending jagged motive in asymmetrical longer note values.

Figure 54:



Simultaneously, the upper woodwinds have three statements of a faster descending jagged melody (an inversion of the lower voices), which expands the end of the phrase.

Figure 55:



The third and fastest contrapuntal layer at m. 331 reintroduces the three statements of the 16th-note Rondo theme, the end of which is also extended.

Figure 56:



The contrapuntal juxtaposition of these three strands marks the climax of the work, and synthesizes the main musical ideas of the entire piece. The importance of gestural direction in the work is highlighted by the contrary motion between the lower brass and the upper woodwinds and trumpet. The number of contrapuntal strands (three)

corresponds to one of the generative numbers. The concept of “spilling over the barline” that is introduced at the beginning of the work (and in numerous instances throughout) is expanded upon by the phrase extensions of the motivic material. Also, the idea of asymmetry versus symmetry marks the rhythms of the three contrapuntal strands: all three alternate odd and even note values, concluding their phrases with even-numbered values.

### Coda mm. 352-End

After the climactic contrapuntal section, material similar to the opening of the entire work is re-introduced, here at a different pitch level. It is punctuated by generative number-length rests and now interspersed with jagged-like motivic material.

Figure 57:



The static Morse code rhythm and the melodic jagged motive are juxtaposed as two unreconciled musical elements. They continue to alternate, as if vying for dominance, before the Morse code rhythm concludes the work, beginning at m. 367. In its final iteration, this material reverts to its original pitch level and is “regularized,” now fitting entirely within the bounds of a 4/4 measure.

With the return of the opening material, finally in its original tonality, the work hints at a deviance from the five movement arch-like formal structure that had been suggested up until this point. The possibility of a more cyclical structure, in which a

repeat of the entire work is alluded to, is briefly glimpsed before the work comes to a close.

This brief final addition to an otherwise symmetrical formal structure is a large-scale analogue to the initial “extra” note that crosses the barline into m. 2. In effect, the Coda disrupts the symmetry of the whole work in the same way that the extra note disrupts the regularity of the first 4/4 measure. The result is a structure that has its beginning in a symmetrical, structural mold, but which deviates in a spontaneous, asymmetrical manner. In this way, the work eludes easy classification into a strict structural straitjacket.

## CONCLUSION

The use of the numbers three and five pervade and structure *3x5 for Concert Band* on many levels, from the small-scale melodic level to the largest formal level. The tension that arises between odd- and even-numbered groupings, gestures and structures is at the heart of the work, as is the resulting tension between symmetrical and asymmetrical structures.

Odd-numbered rhythmic groupings of threes and fives create syncopation and rhythmic tension when superimposed over even-numbered structures such as 4/4 measures. The work’s melodic gestures (particularly the pervasive jagged motive) are often comprised of three or five notes, and their direction is answered on either a local or global level by their inversions, creating a suggestion of symmetry on both planes. Significant structural junctures are highlighted or introduced by generative-number

motives or rhythms. A largely symmetrical, arch-like movement formal structure is based on the number five, disrupted by a coda that suggests a possible asymmetrical structure.

The generative numbers create coherence and structure in the work and also generate material with which to fill that structure. The presentation of the numerical basis of the work in a readily perceptible manner enables the listener to understand the structural elements. The resulting music has both highly planned and largely intuitive elements which, it is hoped, combine the best of both approaches.

*3x5 for Concert Band* is an attempt to create music that is at once tightly constructed and improvisatory, and which reconciles the once conflicting poles of structuralist modernism and intuitive expression. Structural details do not exist solely for the sake of intellectual exercise. A sense of spontaneity and unpredictability is also central to the conception of the work, as is a visceral impact. With a balance of intuitive and logical structure, an attempt is made to fashion a work of accessibility and spontaneity without sacrificing structural integrity, intellectual interest and rigor.

3x5  
for  
Concert Band

by  
Peter Askim

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Duration: 11'30"

Score is in C

## Instrument List

2 Piccolo (3<sup>rd</sup> flute doubling piccolo)

2 Flutes

2 Oboes

English Horn

E♭ Clarinet

3 Clarinets in A/B♭

Bass Clarinet

Contrabass Clarinet

2 Bassoons

Contrabassoon

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

3 Trumpets in C

4 Horns in F

2 Trombones

Bass Trombone

Euphonium

Tuba

Percussion:

Percussion 1	Percussion 2	Percussion 3	Percussion 4	Percussion 5
Brake Drum	Slap Stick	Bass Drum	Xylophone	Marimba
Triangle	Timbales	China Cymbal	Tam Tam	Vibraphone
Bass Drum	Suspended Cymbal	Cabasa	Glockenspiel	Two Tom Toms
Bongos	Triangle	Woodblock	Cabasa	
Tambourine	Maracas	Snare Drum	Crotales	
Guiro	Ride Cymbal	Four Tom Toms	Brake Drum	
Ratchet	Sizzle Cymbal	Vibraslap (Jawbone)	Cowbell	
Gong	Low Tom Tom	Sizzle Cymbal		
Tam Tam	Snare Drum	Ratchet		
Suspended Cymbal	Floor Tom	Brake Drum		
Temple Blocks		Glockenspiel		

Harp

Piano

String Bass

[illegible]



9

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

Bsn.

Cbsn.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

B. Tbn.

Tba.

Perc.

Perc. 4

Pno.

S. Bass

*ff*

*mf*

*f*

*cresc. poco a poco*

*8va*

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

Cbsn.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc.

Perc. 4

Pno.

S. Bass

**A**

*f* *ff* *fp* *ff* *fff*

*p* *mf*

*ff* *fp* *ff* *fff*

*tr* *ff* *fp* *f* *ff*

China Cymbal, soft mallet

*p* *mf*

*ff* *fp* *ff* *fff*

(8) **A**

(Fl. 3 to Picc.)

19

Picc. *p*

Fl. 1, 2 *p*

Cl. 1 *p marcato*

Cl. 2, 3 *p marcato*

B. Cl. *f*

Bsn. *p*

Cbsn. *p*

B. Sax. *f*

Hn. 1, 2 *mf* *p* *mf*

Hn. 3, 4 *mf* *p* *mf*

Tbn. 1, 2

Triangle *p*

Perc. Timbales *p* Cabasa *f*

Perc. 5 *f*

Pno. *pizz.*

S. Bass *f*



31

Picc. *mf* cresc. poco a poco

Fl. 1, 2 *mf* cresc. poco a poco

Ob. 1, 2 *mf* cresc. poco a poco

Eng. Hn. *mf* cresc. poco a poco

Es. Cl. *mf* cresc. poco a poco

Cl. 1 *mf* cresc. poco a poco

Cl. 2, 3 *mf* cresc. poco a poco

B. Cl. *mf* cresc. poco a poco

A. Sax. 1, 2 *mf* cresc. poco a poco

B. Sax. *mf* cresc. poco a poco

Hn. 1, 2 *mf* cresc. poco a poco

Hn. 3, 4 *mf* cresc. poco a poco

Tbn. 1, 2 *mf* cresc. poco a poco

B. Tbn. *mf* cresc. poco a poco

Euph. *mf* cresc. poco a poco

Tba. *mf* cresc. poco a poco

Perc. *mf* cresc. poco a poco

Perc. 4 *mf* cresc. poco a poco

Perc. 5 *mf* cresc. poco a poco

Pno. *mf* cresc. poco a poco

S. Bass *mf* cresc. poco a poco

*ffp*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*



38 **B**

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

E♭ Cl. *ff*

Cl. 1 *f*

Cl. 2, 3 *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *f*

Cbsn. *f*

S. Sax. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *p*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tbn. 1, 2 *a2*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. *Bass Drum*

Perc. 4 *ff*

Perc. 5 *ff*

Hp. *ff*

Pno. *ff*

S. Bass *ff*

**B**

[illegible]

55

Picc.

Fl. 1, 2

Eng. Hn.

E♭ Cl.

Cl. 1

Bsn.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Tbn. 1, 2

Perc.

Perc. 4

Pno.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is numbered 60 in the top left corner. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Eng. Hn., E♭ Cl., Cl. 1, Cl. 2, 3, B. Cl., Cb. Cl., Bsn., Cbsn., S. Sax., A. Sax. 1, 2, T. Sax., Tpt. 1, 2, Tpt. 3, 4, Hn. 1, 2, Tbn. 1, 2, B. Tbn., Tba., Timp., Perc., Perc. 4, Perc. 5, Pno., and S. Bass. The score is written in 2/4 time. The key signature is one sharp (F#). The page includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). A section of the score is marked with a box containing the letter 'D'. The page also includes a rehearsal mark '60' in the top left corner.

67 E  $\text{♩} = 112$

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *ff* *p*

Cl. 1 *ff*

Cl. 2, 3 *f* *ff* *p*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff* *p dolce*

B. Sax. *ff*

Tpt. 1, 2 *f*

Tpt. 3, 4 *f*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f*

Tba. *f*

Timp. *f*

Perc. *f* Brake Drum *f* Triangle *p*  
Slap Stick *f* Sus. Cymbal *p*  
Four Tom toms *f* Snare *f* Low Tom *p*

Perc. 4 *f*

Perc. 5 *f* Vibraphone *p*  
Soft Mallets *p*

Pno. *f*

S. Bass *ff* E  $\text{♩} = 112$  *arco* *f*

[illegible]

82

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

B. Cl.

Bsn.

A. Sax. 1, 2

Hp.

Pno.

Fl. 1, 2:  $mf$ ,  $f$ ,  $f$

Ob. 1, 2:  $p$ ,  $mf$ ,  $f$

Eng. Hn.:  $p$

Cl. 1:  $p$ ,  $cresc.$ ,  $f$

B. Cl.:  $p$ ,  $f$

Bsn.:  $p$ ,  $f$ ,  $f$

A. Sax. 1, 2:  $p$

Hp.:

Pno.:  $f$

F

92

Fl. 1, 2 *a2* *f*

Ob. 1, 2 *a2* *f*

Eng. Hn. *f*

Cl. 2, 3 *p*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *Solo* *f*

A. Sax. 1, 2

T. Sax. *f*

B. Sax. *f*

Tpt. 1, 2 *con sord.* *mf*

Hn. 1, 2 4. *mf*

Tbn. 1, 2 *con sord.* *mf*

Perc. *Sus. Cym., soft mallet* *p*

Perc. 4 *f*

Perc. 5 *Marimba* *f*



[illegible]



110 **H**

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

B. Cl.

Bsn.

Cbsn.

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Tba.

Perc.

Cabasa

Maracas

Guero

Snare

Ride Cymbal, soft mallet

Xylophone

Hp.

Pno.

S. Bass

[illegible]

121

Picc. *fff* 5

Fl. 1, 2 *fff* 5

Ob. 1, 2 *fff* 5

Eng. Hn. *fff* 5

E♭ Cl. *fff* 5

Cl. 1 *fff* 5

Cl. 2, 3 *fff* 5

B. Cl. *fff* marcato

Cb. Cl. *fff* marcato

Bsn. *fff* marcato

Cbsn. *fff* marcato

A. Sax. 1, 2 *fff* 5

T. Sax. *fff* marcato

B. Sax. *fff* marcato

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1, 2 *fff* marcato

B. Tbn. *fff* marcato

Tba. *fff* marcato

Timp. *f* *ffp*

Gong *f*

Perc. *f*

Bass Drum, Snare stick *f*

Perc. 4 *fff*

Perc. 5 *fff*

Pno. *fff* marcato

S. Bass *fff* marcato

senza sord.

fam tam

Sizzle Cymbal

Vibraslap

Hard mallets

arco



[illegible]





**K**

145

Picc. *f*

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl. *Ab?*

Bsn.

Cbsn.

S. Sax.

T. Sax.

Tpt. 1, 2 *Solo senza sord.*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Perc. *Sus. Cymbal p*

Perc. 5

Hp. *D#, E*

S. Bass *pizz. arco*

149 **L**

Picc. *p*

Fl. 1, 2 *p* 5

Ob. 1, 2 *p* 3 3 6 6

Eng. Hn. *p* 3 3

Cl. 1 *p* 5 5

B. Cl. *p* 5

Bsn. *p*

Cbsn. *p* 3 3

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Timp. *p* 3 3

Perc. *p* Vibraslap

Perc. 5 *ppp*

Hp. *p* 3 3

Pno. Low pp cluster *p*

S. Bass *p* 3 3



153

Picc. *p* *mf*

Fl. 1, 2 *p* *mf* cresc. poco a poco

Ob. 1, 2 *mf* 3 6 *cresc. poco a poco*

Cl. 1 *ff* *ff*

Cl. 2, 3

B. Cl. *mf* cresc. poco a poco

Cb. Cl. *mf* cresc. poco a poco

Bsn. *mf* Harsh

Cbsn. *mf* Harsh

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Hn. 1, 2 *p* 5

Hn. 3, 4 *p* 5

Tbn. 1, 2 senza sord. *pp*

B. Tbn. senza sord. *pp*

Tba.

Timp. *pp*

Xylophone *p* 5

Perc. 4 *p* 5

Perc. 5 *p* *mf*

Hp. Db, C, Bb

Pno. *p* 5 *mf*

S. Bass *mf*

155

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

Cbsn.

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tbn. 1, 2

B. Tbn.

Timp.

Sus. Cymbal

Perc.

Low tom tom

Perc. 5

S. Bass

pizz.

arco

*f*

157

Picc. *mf*

Fl. 1, 2

Ob. 1, 2

Es. Cl.

Cl. 1

Cl. 2, 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax. *mf*

Tpt. 1, 2 *senza sord.* *p*

Tpt. 3, 4 *senza sord.* *p*

Timp. *(tr)*

Perc. *mf* Triangle *mf*

Perc. 4 *tr* Tam tam *pp*

Perc. 5

Pno. *mf* *82°*

S. Bass

158

Picc. *f* *ff*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f* *ff*

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2, 3 *f* *ff*

B. Cl. *f* *ff*

Cb. Cl. *f* *ff*

Bsn. *f* *ff*

Cbsn. *f* *ff*

S. Sax. *f* *ff*

A. Sax. 1, 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpt. 1, 2 *f* *ff*

Tpt. 3, 4 *f* *ff*

Tbn. 1, 2 *f* *ff*

B. Tbn. *f* *ff*

Perc. *p* *ff*

Perc. 4 *p* *ff*

Perc. 5 *p* *ff*

Pno. *p* *ff*

S. Bass *p* *ff*

Cymbal, wire brushes

Xylophone



160

Picc. **M**

Fl. 1, 2

Ob. 1, 2

Eng. Hn. *f*

E♭ Cl. *f*

Cl. 1

Cl. 2, 3 *3*

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2 *Cue (opt.)* *p*

Perc. 4 *Crotales* *f*

Perc. 5 *Vibraphone*



**N**

165 a2

*f* Flutter Tongue

Solo

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Tbn. 1, 2

Timp.

Perc.

Perc. 5

Hp.

S. Bass

con sord.

*p* "frozen"

Timbales

Suspended cymbal

Low tom tom

Snare

Timbales

arco

*p*

*pp* *f* *pp* *f*

169

Picc. *f marcato ma dolce*

Fl. 1, 2 *f marcato ma dolce*

Ob. 1, 2 *p* *mf*

Eng. Hn. *p* *mf*

E♭ Cl. *mf*

Cl. 1 *f marcato ma dolce*

B. Cl. *p* *mf*

Cb. Cl.

Bsn. *p*

T. Sax. *p*

B. Sax. *p* *mf*

Tpt. 1, 2 *mf*

Tpt. 3, 4 *mf*

Tbn. 1, 2

Timp. *mf* *pp* *mp*

Perc. *mf* *sub. p* *pp*

Perc. 4 *p*

Hp. *f*

S. Bass *f* *arco*

Gong *p*

Glock. *p*

174

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

S. Sax.

A. Sax. 1, 2

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Euph.

Tba.

Perc.

Perc. 4

Perc. 5

Hp.

Pno.

S. Bass

Triangle

Sizzle Cymbal

Rock

Flutter tongue

Solo

Harmon mute

arco

180 *accel.*

Picc. *p* *f* *marcato ma dolce* *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *f* *ff*

Eng. Hn. *f*

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2, 3 *mf* *cresc. poco a poco* *f* *ff*

Bsn. *mf* *cresc. poco a poco* *f* *ff*

A. Sax. 1, 2 *f* *ff*

T. Sax. *f* *ff*

Tpt. 1, 2 *p* *ff*

Tpt. 3, 4 *p* *ff*

Hn. 1, 2 *p* *ff*

Hn. 3, 4 *p* *ff*

Tbn. 1, 2 *p* *ff*

B. Tbn. *p* *cresc. poco a poco* *ff*

Euph. *p* *cresc. poco a poco*

Tba. *p* *cresc. poco a poco*

Timp. *p* *cresc. poco a poco*

Perc. *mf* *p* *ff*

Perc. 4 *p* *ff*

Perc. 5 *ff*

Hp. *cresc. poco a poco*

Pno. *f* *cresc. poco a poco*

S. Bass *accel.* *p* *f* *pizz.*

*mf* *cresc. poco a poco* *f* *ff*

*sim.* *ff*

*Harmon mute*

*Triangle*

*Floor tom*

*Snare*

*Anvil*

*Vibraslap*

*Sizzle*

*Omni*

*(Xylophone)*

185  $\text{♩} = 84$  **P**

Fl. 1, 2

Ob. 1, 2  $\text{a}_2$

Eng. Hn.  $f$  marcato

Cl. 2, 3  $f$  marcato  $\text{a}_2$   $ff$

B. Cl.  $f$   $ff$

Cb. Cl.  $mf$   $ff$

Bsn.  $\text{a}_2$   $f$  marcato  $ff$

Cbsn.  $mf$   $f$   $ff$

T. Sax.  $ff$

B. Sax.  $f$  marcato  $ff$

Hn. 1, 2  $\text{a}_2$   $f$  marcato  $\text{a}_2$

Hn. 3, 4  $f$  marcato

Tbn. 1, 2  $f$  marcato  $ff$

B. Tbn.  $ff$

Tba.  $ff$

Timp.  $p$   $ff$

Perc.  $fp$  Tom toms  $p$  Low Tom  $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Perc. 5  $ff$

Hp.

Pno.  $f$  marcato  $fp$   $ff$

S. Bass  $\text{♩} = 84$   $ff$  marcato  $sf$   $ff$  **P**

[illegible]



195

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2, 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc.

Perc. 5

Hp.

Pno.

S. Bass

*p*

*pp*

*mf*

*f*

*ff*

*cresc. poco a poco*

*con sord.*

*Suspended Anbal*

*arco*

*pizz.*

*gliss.*

*6*

*3*

*2*

*1*

*0*

*1*

*2*

*3*

*4*

*5*

*6*

*7*

*8*

*9*

*10*

*11*

*12*

*13*

*14*

*15*

*16*

*17*

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*267*

*268*

*269*

*270*

*271*

*272*

*273*

*274*

*275*

*276*

*277*

<

**R**  $\text{♩} = 132$ 

202

Picc. *ff* *sim.*

Fl. 1, 2 *ff* *sim.*

Ob. 1, 2 *ff* *sim.*

Eng. Hn. *ff* *sim.*

E♭ Cl. *ff* *sim.*

Cl. 1 *ff* *sim.*

Cl. 2, 3 *ff* *sim.*

B. Cl. *ff* *sim.*

Cb. Cl. *ff* *sim.*

Bsn. *ff* *sim.*

Cbsn. *ff* *sim.*

S. Sax. *ff* *sim.*

A. Sax. 1, 2 *ff* *sim.*

T. Sax. *ff* *sim.*

B. Sax. *ff* *sim.*

Tpt. 1, 2 *f* *sim.*

Tpt. 3, 4 *f* *sim.*

Hn. 1, 2 *gliss.*

Hn. 3, 4 *gliss.*

Tbn. 1, 2 *gliss.*

B. Tbn. *gliss.*

Euph. *gliss.*

Tba. *gliss.*

Timp. *ff* *gliss.*

Perc. *ff* Temple Blocks Bongos Temple Blocks Bongos Brake drum Snare, rimshot *ff*

Perc. 4 *ff* Brake Drum Cowbell *f*

Perc. 5 *ff* Hand Mallets *ff*

Pno. *ff* *gliss.*

S. Bass *ff* *gliss.*

**R**  $\text{♩} = 132$

207 S

Picc. 

Fl. 1, 2 

Ob. 1, 2 

Eng. Hn. 

Bsn. 

Cbsn. 

S. Sax. 

A. Sax. 1, 2 

Tpt. 1, 2 

Hn. 1, 2 

B. Tbn. 

Tba. 

Perc. 

Perc. 5 

Pno. 

S. Bass 

S

218

Picc.

Fl. 1, 2

Eng. Hn.

B. Cl.

Cor. Cl.

Bsn.

Cbsn.

T. Sax.

B. Sax.

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Tba.

Perc.

Perc. 5

Hp.

Pno.

S. Bass

**I**

**T**

225

Picc. *ff* *mf*

Fl. 1, 2 *f* *mf*

Ob. 1, 2 *f* *mf*

Eng. Hn. *ff* *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2, 3 *ff*

B. Cl. *f* *mf*

Cb. Cl. *mf*

Bsn. *ff*

Cbsn. *ff*

T. Sax. *ff*

Tpt. 1, 2 *a2* *f* *mf*

Hn. 1, 2 *f* *mf*

Tbn. 1, 2 *gliss.* *p* *mf*

B. Tbn. *gliss.* *p* *mf*

Euph. *mf*

Tba. *mf*

Perc. *mf* *p* *f* *Xylophone* *mf*

Perc. 4 *mf*

Perc. 5 *mf*

Hp. *Ab* *ff* *G#, A*

Pno. *ff* *f*

S. Bass *f* *ff*





245 **V**

Picc. *ff*

Fl. 1, 2 *ff*

Ob. Cl. *ff*

Cl. 1 *ff*

Cl. 2, 3 *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

B. Sax. *ff*

Tpt. 1, 2 *f dolce* Solo senza sord.

Hn. 1, 2 *f*

Tbn. 1, 2 *f*

Perc. *f* Snare *f* Suspended cymbal, Choke *f* *ff*

Perc. 4 *ff* Cowbell

Perc. 5 *ff*

Hp. *ff*

Pno. *ff*



254 W

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2, 3 *f* *ff*

Bsn. *f*

A. Sax. 1, 2 *f* *ff*

B. Sax.

Tbn. 1, 2

Perc. Triangle *f* Snare

Perc. 4 Glock. *f* *f*

Perc. 5 *ff*

Hp. *f* *f* *f* B Bb *ff*

Pno. *ff*

X

268

Ob. 1, 2

Cl. 1

Cl. 2, 3

Bsn.

A. Sax. 1, 2

B. Sax.

Tbn. 1, 2

B. Tbn.

Timp.

Perc.

Perc. 5

Hp.

Pno.

S. Bass

a2

(b) *p*

*p*

*p*

*p*

*p*

*p*

*p*

*f*

*B*

*pizz.*

*f*

*sim.*

Solo

*mf* "rude"

281

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *f*

Es Cl. *ff*

B. Cl. *ff*

Bsn. *ff* *a2* *p* *(h)*

Cbsn. *p* *sim.*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1, 2 1. (senza sord.) *f* *dolce* *p* *sim.*

Tbn. 1, 2

B. Tbn. Solo *mf* "rude"

Timp. *p*

Perc. Triangle *ff* Brake drum *p* Snare Drum, Rim shot *p* Snare Drum *p* Bass Drum *p* Sus. Cym., choke *p* Sus. Cym., choke

Perc. 4 *ff*

Perc. 5 Vibraphone, Hard Mallets, fast motor *ff* *2da*

Hp. *ff*

Pno. *p* *(h)*

S. Bass

292

**Y**

Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *p* *mf* *f* *f* *ff*

Eng. Hn. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2, 3 *p* *mf* *f* *ff*

B. Cl. *ff*

Bsn. *p* *mf* *ff*

Cbsn. *p* *mf*

S. Sax. *ff*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1, 2 *mf* *f dolce con sord.*

Tpt. 3, 4 *mf*

Tbn. 1, 2 *mf*

Perc. *Jambourine* *Rim Shot* *Triangle* *f* *p* *f* *Xylophone* *ff*

Perc. 4 *ff*

Perc. 5 *p* *mf* *f*

Hp. *f* *ff*

Pno. *f* *ff*

S. Bass *p* *mf* *f*

**Z**

305

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Es Cl. *ff*

Cl. 1 *ff*

Cl. 2, 3 *ff* *a2*

B. Cl. *ff*

Cb. Cl. *ff* *a2*

Bsn. *ff*

Cbsn. *ff*

S. Sax. *ff*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1, 2

Tpt. 3, 4

Perc.

Brake drum *ff*

Timbales *ff*

Bass Drum *ff*

Suspended cymbal, bell *ff*

Snare *ff*

Tom toms *ff*

Perc. 4

Hp. *ff*

Pno. *ff*

310

Picc. *ff* *ff* *ff dolce*

Fl. 1, 2 *ff* *ff* *ff dolce*

Ob. 1, 2 *ff* *ff* *ff dolce*

Eng. Hn. *ff* *ff* *ff dolce*

Es Cl. *ff* *ff* *ff dolce*

Cl. 1 *ff* *ff* *ff dolce*

Cl. 2, 3 *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff*

Cb. Cl. *ff* *ff* *ff*

Bsn. *ff* *ff* *ff*

Cbsn. *ff* *ff* *ff*

S. Sax. *ff* *ff* *ff*

A. Sax. 1, 2 *ff* *ff* *ff*

T. Sax. *ff* *ff* *ff*

B. Sax. *ff* *ff* *ff*

Tbn. 1, 2 *ff* *ff* *ff* senza sord.

Brake drum *ff*

Timbales *ff*

Snare, Rim Shot *ff*

Triangle *ff*

Glockenspiel *ff*

Marimba *ff*

Hp. *ff* (B) *ff* Bb, Eb, Ab

Pno. *ff* *ff* *ff*

**AA**

316

Picc. *f dolce* *ff* *f dolce*

Fl. 1, 2 *f dolce* *ff* *f dolce*

Ob. 1, 2 *ff* *f dolce* *f dolce*

Eng. Hn. *f dolce* *f dolce* *f dolce*

Es Cl. *ff* *f dolce* *f dolce*

Cl. 1 *f dolce* *f dolce* *f dolce*

Cl. 2, 3 *ff* *f dolce* *f dolce*

B. Cl. *f* *ff* *f dolce*

Cb. Cl. *ff* *f dolce* *f dolce*

Bsn. *f* *ff* *f dolce*

Cbsn. *f* *ff* *f dolce*

S. Sax. *f dolce* *f dolce* *f dolce*

A. Sax. 1, 2 *f dolce* *f dolce* *f dolce*

T. Sax. *f dolce* *f dolce* *f dolce*

B. Sax. *f dolce* *ff* *f dolce*

Tpt. 1, 2 *f dolce* *f dolce* *f dolce*

Tpt. 3, 4 *f dolce* *f dolce* *f dolce*

Hn. 1, 2 *f dolce* *f dolce* *f dolce*

Hn. 3, 4 *f dolce* *f dolce* *f dolce*

Tbn. 1, 2 *f dolce* *f dolce* *f dolce*

B. Tbn. *f dolce* *f dolce* *f dolce*

Perc. *Bass drum* *Bass drum* *Snare*

Perc. 4 *Low Tom* *(Low Tom)* *Tom toms*

Perc. 5 *ff* *ff* *ff*

Hp. *ff* *ff* *ff*

Pno. *ff* *ff* *ff*

S. Bass *ff* *ff* *ff*

**AA**

326 BB

Picc. *ff*

Fl. 1, 2 *ff* *f dolce*

Ob. 1, 2 *ff* *f dolce*

Eng. Hn. *ff* *f dolce*

E♭ Cl. *ff* *f dolce*

Cl. 1 *ff* *f dolce*

Cl. 2, 3 *ff* *f dolce*

B. Cl. *ff* *f dolce*

Cb. Cl. *ff* *mf dolce*

Bsn. *ff* *mf dolce*

Cbsn. *f*

S. Sax. *f dolce*

A. Sax. 1, 2 *f dolce*

T. Sax. *f dolce* a2

B. Sax. *f dolce*

Tpt. 1, 2 *mf dolce*

Tpt. 3, 4 *f a2* *mf dolce*

Hn. 1, 2 *f a2* *mf dolce*

Hn. 3, 4 *f a2*

Tbn. 1, 2 *f*

B. Tbn. *mf dolce*

Euph. *mf dolce*

Tba. *mf dolce*

Perc. *f* *ff*

Perc. 4 *ff*

Perc. 5 *Hard mallets* *ff*

Hp. *ff*

Pno. *ff* BB

S. Bass *ff*



335

Pict.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2, 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc.

Perc. 4

Perc. 5

Hp.

Pno.







EE

363 G.P.

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2, 3 *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. *f*

Cbsn. *f*

S. Sax. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1, 2 *f*

Tpt. 3, 4 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. *f*

Perc. 4 *f*

Hp. *f*

Pno. *f*

S. Bass *f*

Tom toms *f*

Snare *fp*

Xylophone *ff*

G.P.

EE

369

G.P.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2, 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

S. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc.

Xylophone

Perc. 4

Hp.

Pno.

S. Bass

G.P.

*pp cresc. molto*

374

G.P. G.P.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Es Cl.

Cl. 1

Cl. 2, 3

B. Cl.

Cb. Cl.

Bsn.

Cbsn.

S. Sax.

A. Sax.  
1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Perc.

Perc. 4

Perc. 5

Hp.

Pno.

S. Bass

Tom toms

*p cresc. molto* *f*

## Vita

Peter Askim was born on May 7, 1971 in Copenhagen, Denmark, the son of Elizabeth Richter and Per Askim. He holds bachelors, masters and doctoral degrees from Yale University and the Yale School of Music, and studied at the Hochschule für Musik und darstellende Kunst in Vienna. He holds a Doctor of Musical Arts degree in Music Composition at the University of Texas at Austin.

Active as a composer, conductor and bassist, Peter Askim is the Resident Conductor and Composer-in-Residence of the Idyllwild Arts Academy. He has been a member of the Honolulu Symphony Orchestra and served on the faculty of the University of Hawaii – Manoa, where he directed the Contemporary Music Ensemble and taught theory, composition and double bass. His *Vital Signs* for solo bass is published in Liben Music Publishers' Family Album 2, and his *Edge* and *Eight Solitudes* are published by Discordia Music. His *To Make A Prairie* is recorded by Virginia Dupuy and Shields- Collins Bray on the Gasparo label. His composition teachers include Dan Welcher, Donald Grantham, Anthony Davis, Jan Radzynski, Syd Hodkinson and David Finko.

Permanent address: P.O. Box 447, Idyllwild, CA 92549

This dissertation was typed by the author.